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[MARCH, 1906.]

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A regret to record the death of Mrs. Jemima Luke, the writer of "I Think When I Read That Sweet Story of Old." She passed away on February 2, at Newport, Isle of Wight, at the age of ninety-two. Probably the hymn which has made her name famous is one of the most popular hymns for children ever written. "The Child's Desire," as Mrs. Luke entitled her hymn, was written in a stage-coach between Taunton and Wellington. In the small town of Wellington there was an association in aid of the Society for Female Education in the East. One spring morning Miss Thompson, as she was then, went in a two-horse coach to see how the Society was prospering. It was an hour's ride. There was no other inside passenger. She took a letter from her pocket, and on the back of the envelope wrote the little hymn now so well known. The composition originally consisted of two verses. The hymn was first sung by the children in the village of Blagdon, where the authoress's father was superintendent of the Sunday-school. He used to allow the scholars to choose their first hymn. One Sunday they struck up these new verses, when, turning to his youngest daughter, the superintendent said, "Where did that come from? I never heard it before." "Oh," was the reply; "Jemima made it." Her father, on the following day, asked Jemima for a copy, and, at his request, a third verse was added to make it a missionary hymn. Mr. Thompson sent the hymn to the *Sunday School Teachers' Magazine*, and but for that probably it would not have been preserved.

For a long period the hymn has been wedded to the tune commonly known as "Athens"; but a few years ago Mr. Arthur Berridge gained a prize which we offered for the best tune for this particular hymn. The late Dr. E. J. Hopkins was the judge. The tune, "Huddleston," as it is called, has become very popular, and is now found in a good many tune-books.

♦♦♦♦

More than once we have commented on the vocal abilities of Welsh working men. Singing is part of their nature, and to most of them life without it would be very dreary. We note that last month a collier was unfortunately killed at Ruabon while singing the hymn, "I will have a heart like Thine."

♦♦♦♦

Another curious instance of the power of song was related at an inquest at Holywell, N. Wales. A poor little lad, trying to light some paper in a clay pipe, caught fire and was terribly burnt. In a delirious condition the little sufferer was singing, "We'll vote for Howell Idris."

♦♦♦♦

A letter reaches us from the conductor of the Hythe Nonconformist Choir Union in which he says, "You will be glad to know that the N.C.U. is going stronger than ever this year. We have had four splendid practices, and the singers are delighted with the music."

♦♦♦♦

There was a very regrettable scene at an Eisteddfod at Bangor last month. A party of ladies entered a competition, but believing themselves to have no chance of winning the prize, they had the bad taste to burlesque the test piece. To make matters worse, the piece

was the composition of the adjudicator. The audience, much annoyed by such conduct, declined to allow the ladies (?) to finish. One of the competitors afterwards publicly apologised to the adjudicator.

At the opening of a new organ in Duffield Wesleyan Church, the first hymn was played by Mr. Gervase Cooper, who is ninety-six years of age. Surely he must be the oldest organist now actually playing.

Passing Notes.



RS. JEMIMA LUKE, who died the other day at the long age of ninety-two, will always be known as a one-hymn writer. Women, much more than men, I think, have this curious distinction of gaining fame by a single production, while perhaps writing other things. Sarah Flower Adams, for example, is practically only the author of "Nearer, my God, to Thee." Harriet Auber, again, is represented in our hymn-books solely by "Our blest Redeemer, ere He breathed." Elizabeth Mills, too, is remembered entirely by her fine lyric, "We speak of the realms of the blest." These are but a few out of many instances of the kind that might be cited. Mrs. Luke's case must be added. "I think when I read that sweet story of old" deserves to be reckoned classic. One wonders that she never followed it up by the production of other hymns. It was written in a stage-coach for a village school near Poundsford Park, Bath, where her father then resided. Long since it has gone round the world. At the time of her death, Mrs. Luke was supposed to be the oldest passive resister in the country.

Everybody puts his foot in it, metaphorically, now and again. At a certain church meeting in Edinburgh the other evening they were discussing the question of having the organ and the choir removed from the gallery to the ground floor. It was not a question of the organ only. Many of the singers, it appeared, did not like the gallery, and good voices in the congregation often declined service because the choir had to sit "away up there." The cause of these dissentients was being eloquently pleaded by one of the managers of the church. "Many," said he, "will sing below who will never sing above." And it was only when a broad smile went round the audience that he realised how carefully language should be chosen, even at a church meeting.

Schumann was the only great composer (I suppose we may call him great?) who ever lost his reason. Isn't the fact rather against the Shakespearean notion that genius is the twin brother of madness? I am something of a brooding person myself, and Schumann, the man, has always had a fascination for me. I remember when I was in Bonn some years ago I thought of nothing so much as of this distracted genius throwing himself in the Rhine, though I had spent an hour in Beethoven's birth-house, and had witnessed a daring Yankee desecrating the master's old harpsichord by a one-finger

performance. Well, I was reading the other day a certain German booklet on Johannes Brahms. It was written by a man who often had talks with Brahms. One day the talk turned to Schumann. Brahms told how, when Schumann was in the asylum at Endenich, he asked for a Bible. It was a hopeful sign, one would have thought, but the doctors saw in it only another symptom of brain trouble, and refused the request. "Those fellows," said Brahms, "did not know that we North Germans want the Bible every day, and never let a day pass without it." This appeals to me with a strange pathos. If I go to Bonn again (and I hope to return some day) it will be of that sad request for a Bible that I will think.

Schumann lost his reason. Tschaikowsky, so far as I can make out, lived all his life on the borderland. I have been reading his "Life and Letters," as translated recently by Mrs. Rosa Newmarch, and have risen from the perusal with a decided conviction that, after all, Shakespeare was right. Tschaikowsky was clearly half mad. Of course it was a peculiar kind of madness—weird, melancholic, foreboding. The black mood was predominant; something was always going to happen, something dreadful. And then he did such stupidly original things. Think of him standing for a whole winter afternoon up to the waist in the Volga, hoping thereby to catch a fatal chill. It would have been so much easier, so much more pleasant to have swallowed an overdraft of opium or a dose of prussic acid. But there would have been no romance in that. It was romantic to stand in the Volga. Alas! the usual "woman" was at the bottom of much of this trouble. Tschaikowsky had a desire to marry "someone or other;" he married "someone or other," and—plunged into the Volga. "O woman, in our hours of ease!" Poor Tschaikowsky, I am afraid, had very few hours of ease.

Well, we profit by his sorrows, by his strain of madness, if you will. His whole life is in that grand "Pathetic" Symphony, which expresses the very "luxury of woe," of which Ossian, ancient Celtic bard, has so beautifully sung. A lady who attended an orchestral concert recently, complained to me that they had placed the "Pathetic" in the middle of the programme. "Who wants to hear anything else after *that*?" she said. In certain moods I would say that she was right. In certain other moods I would vote for the "Pathetic" being put first in the programme, and the Haydn whom



Tschaikowsky decried as the "burgher"-music man who "creates a fierce thirst for beer," placed last. In Haydn you seem to see the sunshine (just as your mood is). And he had his sorrows too. We don't know much—indeed we don't know anything—about Tschaikowsky's wife, but she couldn't well have been worse than Anna Maria Haydn, who used her husband's precious scores as curling papers and underlays for the pastry. Why didn't Haydn write a "Pathetic" Symphony? Shall I venture to say it?—because he wasn't half mad.

I had intended to devote a good part of these notes to Mr. James T. Lightwood's newly-published "Hymn-Tunes and their Story," but must defer that pleasure for a month. In the meantime, let me say that here is a book which every church

musical worker should buy. Think what such a book costs the author in time, in mere composition, in the many incidental expenses of research, etc., etc. I have been through the furnace, and a fellow-feeling makes one wondrous kind. I have never met Mr. Lightwood (I just missed him last autumn when I was in dear old Ilkley), but he is a Nonconformist organist, I believe, and we ought to reward him for these long years of study in our interests by purchasing his book—every one of us. It is published at five shillings net, by Mr. Charles H. Kelly, of 2, Castle Street, City Road, London, and when I say it is worth twice the price, be assured I am not exaggerating. "Let us now praise famous men. . . such as sought out musical tunes." That is what Mr. Lightwood has done, and done right well and worthily.

J. CUTHBERT HADDEN.

Glad Service.

Notes of an address delivered by Rev. Alfred Rowland, D.D., LL.B., B.A., at a Choral Festival at Putney

"Serve the Lord with gladness and come before His presence with singing."—PSALM c. 2.



NE reason for the maintenance of the service of song in the house of the Lord is that it makes praisefulness easier of attainment to those who are heavy-hearted. Just as cheerful society will sometimes cause a misanthrope to forget his gloom, so the higher gladness of an inspired Christian congregation will often cheer the dispirited till they learn to "serve the Lord with gladness."

It is no small privilege to enjoy the opportunity and capacity for helping some one who is struggling upward, and to inspire faltering hearts with new courage. This is the special calling of those who lead the songs of the sanctuary, and they fulfil it in proportion as both their hearts and voices are attuned to the key-note of celestial praise.

It is interesting to trace the development of the service of song in God's house. From the beginning of their national history the Israelites celebrated their deliverances in song. An inspired prophetess, such as Miriam or Deborah, would exultantly lead in some extemporized psalm with accompaniment of timbrel and harp. Festal days were welcomed, and victories rejoiced over with trumpet and Cymbals. Although these ceremonies were not associated with public worship, a great change took place when David rose to supreme power. Musical praise became an integral part of worship, and at the same time the worship was popularised, so that the people sang their own praises led by skilled musicians—this function being no longer absorbed by the priests. David, although a king by "divine right," as few kings have been, was essentially a man of the people. He lived for the people, sang for the people, and taught the people to sing. He completely revolutionized public worship, and a larger choir and orchestra has rarely been gathered together than that which was created by his enthu-

siasm and princely generosity. He set apart a whole tribe, and trained the people in it to celebrate God's praises in popular psalmody; and the fact that women joined with men and children with their parents is an indication that we are on the right lines, when we object to having a jealously guarded chancel in which a choir of men and boys are expected to praise God as substitutes for the people. I have no doubt that David, king though he was, had many a prejudice to contend with from those who would rather that things stood still. His ideal was reached under his successor at the dedication of the Temple, when the people's outburst of praise preceded a revelation of the glory of the Lord.

The musical service of Solomon's day was as different from that of Miriam as ours is from the time of the Commonwealth.

Some of us are proud to be called descendants of the Puritans. For my own part, I would rather have for my ancestor a Roundhead who fought for English liberties, than a duke or even a king who tried to repress them. But while contending for their essential principles, we must see, to it that they *are* essential, and not the accident of time or place. It is probable that if a stern Puritan, booted and spurred, marched up yonder aisle he would be shocked at the music some of us are glad to have, but his protest would be equally emphatic against artificial warmth, and cushioned seats. He did without such things, and we could do the like. But we are not prepared to let our Puritan ancestor decide what is best for us any more than we can accept his belief in witchcraft and his stern modes of dealing with those who were convicted of it. "Where the Spirit of the Lord is there is liberty," and we hold it to be our solemn duty to decide for our own day what is best, seeking in a loyal spirit the guidance of Him who dwells in the midst of His Church.

It is no small responsibility to direct the various portions of public worship so that each may have its own place. On the one hand we must not encourage people to come to God's house with the expectation that the minister shall instruct them for half an hour, while they regard all that is most worshipful in the service as a mere preliminary to the sermon. But, on the other hand, we must never allow appeals to conscience to be displaced by appeals to good taste, for that would be to transform the House of God into a sort of sanctified theatre, or an inferior concert hall. In our music, as in our meals, we must not give way to sumptuousness, nor yet to meagreness, but remember that in all things and in all places God is worthy of our very best.

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with the full confidence that he would have as numerous a choir as it was possible to get together.

Mr. Snow has high ideals in connection with choir work, and he seems to have been able to induce his singers to accept them. He reported that the interest at rehearsals was satisfactory, and the Sunday attendances very good. Continual work at home and abroad give plenty of opportunity for effective service, and no doubt the constant round of activities help to keep the choir together, musically and socially.

Of the work of the Surrey Choral Union much was said that was of an encouraging order. The Union has the advantage of the presence of Rev. T. Stephens, B.A., as Chairman of Committee. Mr. Stephens' well-known successful activities during ten years at Wellingborough made an excellent foundation when forming the Union in Surrey, and with the co-operation of nearly all the ministers and not a few laymen a fine start was made with a Festival at George-street, Croydon, in May, 1904, at which a choir of over 200, gathered from fourteen churches, took part. Subsequent Festivals have been held at Guildford, Camberwell Green, West Croydon, and Kingston, the sixth being held at Putney Congregational Church (Union) on February 14th, when a splendid choir were most successful in their portion of the service. The pastor, Rev. A. W. Rowland, was able to secure his father, Rev. Dr. Rowland, to preach the sermon, extended


notes of the excellent and appropriate discourse appearing on another page.

Mr. Snow's activities do not terminate with his church duties and the conductorship of the Surrey Union. He was also responsible for the music in connection with the opening of the London Missionary Society's new building, when programmes were given at the City Temple and Westminster Chapel. Mr. Snow is also in some demand for opening organs, and at the time of writing he is away in Devonshire on such an errand. On the Tuesdays in May he is giving the Recitals at the mid-day services at Bishopsgate Chapel, at which he will be assisted by his talented wife as soloist. Mrs. Snow is a student of the Royal Academy, and is a proficient pianist, the piano and organ duets at some of the Church Festivals being always attractive items. Mr. Snow's musical training was undertaken by Mr. Rhodes, organist of Croydon Parish Church, and Mr. Potter, at Guildhall School of Music, for the organ. The piano was studied under Herr Carl Meingold, and theory with M. Silas. It is a matter of wonderment that Mr. Snow can find time for other interests, but his first-class passes in Greek, Latin, and Political Economy show that he has other and well-defined pursuits. Of his devotion to his work it is needless to speak, but it is his due to say that he is thoroughly happy in his various relationships, and finds a pleasure in his numerous activities which an idle man might envy.

Letters to my People.

BY PASTOR OVERALL.

To my Choir.

 CAN write to you with considerable sympathy, because I once had a good deal to do with choirs, being myself in a modest way a singer; and also with great affection, because in the course of my long ministry I have received much help from my choir, and have derived at times intense pleasure from their work. Accordingly, I wish at the outset to tender you my deep gratitude for all your faithful and, at times, self-denying work. It is, of course, notorious that there are some choirs whose members take no trouble and feel no grave responsibility regarding their work, who imagine that to be present on Sunday, sing as loud as they can, and *keep up with the organ*, exhausts their duty, and merits the praise of the church. I cannot find it in my heart to say one word in favour of these people. I owe them no gratitude. But, on the whole, and please remember that Pastor Overall is addressing the average choir—on the whole I believe that a great deal of conscientious and, at times, self-denying work is being done by our choirs throughout the country. Where singing in the choir is thus made a labour, and still more where it is made a labour of love, the church ought to honour very

highly those who carry it on, and ought to acknowledge its indebtedness and its satisfaction in adequate fashion. Some choirs remain poor because the minister and people never express any interest in their work, never utter a kind word to encourage them, never respond to their efforts. Let the minister in a church where the choir has been going down, and a few of the people who can sing, attend the choir practice for a few weeks; let them be there as cordial helpers, not as critics and martinets; further, let them learn to thank the organist and any of the members of the choir for a hymn that was well sung last Sunday, and they will soon see a new interest and joy in their work displayed by the singers, a large attendance at the practices, and a greater power over the congregation on Sunday. Let the minister and members of that church never again neglect to show their gratitude to the choir, and prove their interest in it.

Alas! it is necessary to acknowledge that there are some who become members of a choir out of mere vanity. There they occupy a prominent position in church, they have a weekly opportunity of pouring out the beauties of their voice, and that is a great exhilaration; these facts allure them to the choir seats, and keep them there. Now, I believe it is these poor vanities that are at the root of the

CHORAL ALBUM No. 637.

PRICE TWOPENCE.

OUR LORD IS RISEN FROM THE DEAD.

Adagio non troppo.

F. W. PEACE.

VOICE.

ORGAN.

Solo.
p
Our Lord is ris-en from the dead, Our Je-sus is gone
dim.
cres.

up on high, The powers of hell are cap-tive led, Dragged to the por-tals
f
molto rit.
f
molto rit.

dim.
of the sky.
dim.
p
pp

Tonic Solfa Series No. 637, Price 1d., corresponds with this number.

LONDON: BAYLEY & FERGUSON, 2 Great Marlborough Street, W.

GLASGOW: 54 Queen Street.

QUARTET. Andante.

p There His tri-um-phal char-iot waits, And an-gels chant the so-lemn lay: *rall.*

p There His tri-um-phal char-iot waits, And an-gels chant the so-lemn lay: *rall.*

p There His tri-um-phal char-iot waits, And an-gels chant the so-lemn lay: *rall.*

p There His tri-um-phal char-iot waits, And an-gels chant the so-lemn lay: *rall.*

p (Voices only.) *rall.*

CHORUS. Allegro con spirito. $\text{♩} = 136$.

mf ye heaven-ly gates, ye *cres.* ev-er-last-ing doors give *ff*

mf ye heaven-ly gates, ye *cres.* ev-er-last-ing doors give *ff*

mf ye heaven-ly gates, ye *cres.* ev-er-last-ing doors give *ff*

mf ye heaven-ly gates, ye *cres.* ev-er-last-ing doors give *ff*

Lift up your heads ye heaven-ly gates, ye ev-er-last-ing doors give

mf *cres.* *ff*

Moderato. $\text{♩} = 126$.

mf way — Our Lord is — ris — en from the dead, Our Je — sus is gone

mf way Our Lord is — ris — en from the dead, Our Je — sus is gone

mf way Our Lord is — ris — en from the dead, Our Je — sus is gone

mf way Our Lord is — ris — en from the dead, Our Je — sus is gone

mf *Moderato. ♩ = 126.*

up on high, The powers of hell are cap - tive led, Dragged to the por - tals
 up on high, The powers of hell are cap - tive led, Dragged to the por - tals
 up on high, The powers of hell are cap - tive led, Dragged to the por - tals
 up on high, The powers of hell are cap - tive led, Dragged to the por - tals

cres.
 of the sky — Dragged to the por - tals of the sky.
cres.
 of the sky Dragged to the por - tals of the sky.
cres.
 of the sky — Dragged to the por - tals of the sky.
cres.
 of the sky Dragged to the por - tals of the sky.

QUARTET. (or Full)

Andante cantabile. ♩ = 84.

pp
 Lives a - gain our glorious King,
pp
 Lives a - gain our glorious King,
pp
 Lives a - gain our glorious King,
 Lives a - gain our glorious King,
 Andante cantabile. ♩ = 84.
p Sw. *dim.* *pp* Voices only.

mf Al - le - lu - ia! *p* Where, O death is now thy sting? *mf* A - le - lu - ia!

mf Al - le - lu - ia! *p* Where, O death is now thy sting? *mf* A - le - lu - ia!

mf Al - le - lu - ia! *p* Where, O death is now thy sting? *mf* A - le - lu - ia!

mf Al - le - lu - ia! *p* Where, O death is now thy sting? *mf* A - le - lu - ia!

mf Organ. *p* Voices only. *mf* Organ.

p Once He died our souls to save, Where thy vic-to-ry now O grave? *f* Al - le -

p Once He died our souls to save, Where thy vic-to-ry now O grave? *f* Al - le -

p Once He died our souls to save, Where thy vic-to-ry now O grave? *f* Al - le -

p Once He died our souls to save, Where thy vic-to-ry now O grave? *f* Al - le -

rall. lu - ia! Al - le - lu - ia!

rall. lu - ia! Al - le - lu - ia!

rall. lu - ia! Al - le - lu - ia!

rall. lu - ia! Al - le - lu - ia!

rall. lu - ia! Al - le - lu - ia!

rall. lu - ia! Al - le - lu - ia!

rall. *f* Gt. to Full Sw.

rall. *f* Gt. to Full Sw.

FULL CHORUS.

Who is the King of glo - ry? Who is the King of glo - ry? The
 Who is the King of glo - ry? Who is the King of glo - ry? The
 Who is the King of glo - ry? Who is the King of glo - ry? The
 Who is the King of glo - ry? Who is the King of glo - ry? The

Lord strong and migh - ty, the Lord migh-ty in bat - tle.
 Lord strong and migh - ty, the Lord migh-ty in bat - tle.
 Lord strong and migh - ty, the Lord migh-ty in bat - tle. Lift
 Lord strong and migh - ty, the Lord migh-ty in bat - tle. Lift up your heads,

Lift up your heads, O ye gates and
 Lift up your heads, lift up your heads O ye gates and
 up your heads O ye gates, lift up your heads O ye gates and
 O ye gates, O ye gates, lift up your heads O ye gates and

cres.

be ye lift up ye ev - er - last - ing doors, and be ye lift up ye

be ye lift up ye ev - er - last - ing doors, and be ye lift up ye

be ye lift up ye ev - er - last - ing doors, and be ye lift up ye

be ye lift up ye ev - er - last - ing doors, and be ye lift up ye

cres.

f

ev - er - last - ing doors, and the King of glo - ry shall come in, and the

ev - er - last - ing doors, and the King of glo - ry shall come in, and the

ev - er - last - ing doors, and the King of glo - ry shall come in, and the

ev - er - last - ing doors, and the King of glo - ry shall come in, and the

f

King of glo - ry shall come in. Who is the King of glo - ry?

King of glo - ry shall come in. Who is the King of glo - ry?

King of glo - ry shall come in. Who is the King of glo - ry?

King of glo - ry shall come in. Who is the King of glo - ry?

f

rall.

Who is the King of glo - ry? Who is the King of

Who is the King of glo - ry? Who is the King of

Who is the King of glo - ry? Who is the King of

Who is the King of glo - ry? Who is the King of

rall.

ff *Adagio.*

glo - ry? The Lord of hosts He is the King of glo - ry!

glo - ry? The Lord of hosts He is the King of glo - ry!

glo - ry? The Lord of hosts He is the King of glo - ry!

glo - ry? The Lord of hosts He is the King of glo - ry!

Adagio.

*Maestoso.**

Hymns of praise then let us sing, Al - le - lu - ial!

Hymns of praise then let us sing, Al - le - lu - ial!

Hymns of praise then let us sing, Al - le - lu - ial!

Hymns of praise then let us sing, Al - le - lu - ial!

Maestoso.

* If desired, the Congregation might join in singing the well known Easter Hymn.
Choral Album No. 637.

Un-to Christ, our heavenly King, Al-le-lu-ia! Who en-dured the

Un-to Christ, our heavenly King, Al-le-lu-ia! Who en-dured the

Un-to Christ, our heavenly King, Al-le-lu-ia! Who en-dured the

Un-to Christ, our heavenly King, Al-le-lu-ia! Who en-dured the

cross and grave, Al-le-lu-ia! Sin-ners to re-

cross and grave, Al-le-lu-ia! Sin-ners to re-

cross and grave, Al-le-lu-ia! Sin-ners to re-

cross and grave, Al-le-lu-ia! Sin-ners to re-

deem and save, Al-le-lu-ia! A-men.

deem and save, Al-le-lu-ia! A-men.

deem and save, Al-le-lu-ia! A-men.

deem and save, Al-le-lu-ia! A-men.

deem and save, Al-le-lu-ia! A-men.

quarrelling and resigning and other nonsense for which some choirs have become famous in their neighbourhood. It is these who take offence if they are not put forward to sing duets and solos at the annual concert, or if their leader ventures to suggest that they are singing flat, or out of tune, or too loud, or too lazily at the practice. They cannot "in honour prefer one another," they cannot humbly take correction and sing on, because they have come there not to work for the Lord, and not to honour their companions, but to receive honour and to compel admiration. Poor starved creatures! Some of them have good voices, and some of them pretty faces, no doubt; but what shallowness of heart, what contemptible conceit, what miserable ideas of the praise of their God! But we must leave them on one side. Choirs, like every other association of human beings, must make up their minds patiently to endure the unworthy members in their midst.

What are Choirs for?

In the present letter I want to ask you whether you have ever seriously considered the purpose for which choirs exist? The ordinary notions of their responsibility are very inadequate and uninspiring. Some imagine that it is merely to help the congregation to catch the tune, and perhaps, above all, to make the congregation keep up the time. Now, let me again ask, my friends, Have you ever thought that the choir exists for more than that? I hold that it does exist for much more than that, and that a subtle but complete change will come upon the average choir of our churches when its members seriously believe in and loyally pursue the further purpose which I am going to describe. The purpose of the choir is to help the congregation to praise God. Not merely to sing correctly, not merely to keep good time is the object for which the people rise to their feet, but, in words wedded to music, to praise God. Now, you, my friends, are attending practices and gathering to your allotted seats on Sundays to help the whole people to praise God. That means far more than reading the notes correctly, and far more than the avoidance of "dragging." It means that the average choir in our churches must lead the people into the true spirit and attitude of praise. I have heard choirs sing with exquisite technical skill and the congregation was pleased, but it had not been lifted to God. What a choir must strive to achieve is this, to make everyone feel the power and beauty of the hymn, then to make everyone apprehend the meaning of the words, as verse succeeds verse, and then to awake the grand idea, "I am speaking, I am singing to God," in every heart throughout the assembly. This is not a vague and false ideal. I have often noted the difference between a congregation which is singing from the heart and one which is singing with the lips. Some strange and not uninteresting facts could be related by Pastor Overall on the matter. He has watched with dismay and disappointment a beautiful hymn sung listlessly and indifferently; he has watched another for which the people have risen with expectant looks, and into whose spirit of joy or grief, of

repentance or triumph they have thrown their whole souls; he has also seen a congregation begin a hymn coldly and then gradually wake up to the glorious meaning of the words and the majesty of the music, and has seen at the end of such a hymn that the people had verily passed up to the Throne of God. Now, in a very large number of instances the choir has much to do with these variations in the mood of the audience.

Examples of Reverence.

1. In the first place, the members of the choir must earnestly seek to catch the general spirit of each service. The spirit or tone of a service is determined by the passages of Scripture that are read, the prayers that are offered, the sermon that is preached, as well as by the hymns. They may not appear to have an outward and formal unity, but every attentive worshipper and listener will generally catch some general impression that is yielded by the whole. And it is surely obvious that no one will be able to sing heartily, with true and fervent emotion, who has not been praying, reading, and thinking fervently and devoutly. Hence the choir members must feel it to be their solemn duty, not only for their own sakes as individual worshippers, but for the sake of their work as leaders of the praise of God, to get into sympathy with the congregation throughout the other elements and acts of public worship. If, between the hymns, they are busy passing notes about an anthem, or if they are hurriedly looking up a new hymn and conning their part, or if they are engaged from their vantage ground in scanning the congregation and sending looks of subdued recognition to this friend and that other, if in this way they hold aloof from the prayers and meditations of the congregations, how can they expect to be able to lead that congregation to the Throne of God in uttering their praises? The idea is ludicrous. The choir, by its whole bearing and tone during the whole service, must show the people that it is entering into the spirit of the service; then the congregation will feel that there is nothing incongruous and absurd in being helped and led by these friends in the great act of praising God.

Interpreters of the Hymns.

2. In the next place, the meaning of each hymn ought to be grasped intelligently by each member of the choir. Every hymn has a general ground tone of its own, besides the particular variations of light and shade in its separate lines and verses. Both this ground tone and these variations ought to be mastered by the average choir. You ought to be for the time in real sympathy with the mood of each hymn, whether it be one of majestic confidence, like "Praise, my soul, the King of Heaven," or of intense emotional supplication like "And didst Thou love the race that loved not Thee?"; whether it be the almost martial spirit of "The Son of God goes forth to war," or the bright, joyous spring of "I've found a Friend; oh, such a Friend," or the heart-broken cry of "And wilt Thou pardon, Lord, a sinner such as I?" When you have asked yourselves, What is the meaning of this hymn as a

whole? you will be led on naturally to ask, What is the meaning of each line? Thus you will find yourself naturally following the expression of soft or loud, sad or joyous, and using what singers call the dark or the light tone of your voice. One remark I want to make is this, that since, in the Hymn Book, the expression marks are printed at the side, and thus the whole congregation expects "piano" in this line, and "forte" in that, therefore no choir, no organist, should feel at liberty to ignore or alter these. There may be one or two hymns where the principle followed by the editor is probably wrong, and a choir may reverse the whole arrangement; but that ought to be done only after careful study and with great regret. In the end it will be found best for the purposes of worship to follow the editorial expression marks carefully and unvaryingly.

Expression and Enunciation.


3. If Pastor Overall had the courage to advise the leader of an average choir, he would name two matters as those in which failure is most frequent. The average choir does not appreciate the effect produced by *very* soft singing. Too often the *piano* mark is understood to mean "not quite so loud," and consequently the average choir errs in loudness as much as in anything. This, of course, at once injures the voices of the singers, and destroys one of the great purposes of a choir. In order to help the congregation to interpret the feeling of a hymn line by line, the choir must learn how wide is the

gap between *ff* and *pp*, it must learn to sing almost in a whisper, as well as in full round tones, loud and strong. The average choir is really nervous about singing those soft passages, and it rests with the leader and the organist to persevere until they are accustomed to it.

4. The other matter in which failure is common is clearness of enunciation. No one can exaggerate the difference of effect produced by a choir which cannot pronounce the words of the hymns from that produced by one which speaks each syllable clearly. Pastor Overall has in various churches heard one or two members of the choir, always men who had evidently not been at the practice, singing the tenor or bass notes to the syllable "ah," and not attempting the words. How often have my readers heard hymns and anthems rendered by choirs, the words of which they could not possibly follow unless they had the printed page before them? Choir leaders should, at the practice, sometimes stand back without a book, and see how many words of a verse they can make out while the choir is singing.

My dear friends, if I have seemed more of a critic in this letter than a friendly letter-writer should be, it is just because I keep such beautiful ideals before me as to your place and influence in the life of the Church of Christ. If only the average choir would keep heart and mind fixed on the four matters which I have named; and put faith and prayer and love into its weekly practice and its Sunday work, that ideal of mine would begin to be realised.—*The Scottish Congregationalist.*

Phrasing.

 ECHANICAL skill and ability to execute are primarily necessary to the development of an instrumental soloist; but the development does not end here. When those qualifications are attained there yet remain the study and mastery of tone quality, expression, and phrasing. The first named cannot be regarded as being capable of acquirement from any outside source whatever, whether sought in study or precept. They are dependent largely upon the inherent delicacy of feeling and the individual taste of the performer, and while their development may be, to some extent, guided and influenced by example and instruction, yet the degree of their possession is dependent entirely upon the performer.

The opposite is true of phrasing, and too much study cannot be expended upon this branch nor can a surfeit of instruction in it be had. It partakes both of the mechanical and the artistic nature, but, in exact contrary to the other artistic requirements, it is not at all a gift of nature, and is obtainable in all its perfection only from the best instruction, the closest study, and unremitting practice. No soloist or would-be soloist can succeed without it, and upon his knowledge of phrasing depends the making or undoing of the performer.

Important as the subject is, however, it is one

concerning which the average musician has very indistinct and often erroneous ideas. The reason for this gross inappreciation, on the part of students, of the necessity of obtaining a clear knowledge of this subject, would seem to lie in the fact that their teachers themselves often do not fully understand its importance. Nor do the text books make more than a mere passing mention of it, as though it were of but secondary importance and a casual knowledge of it would more than suffice for practical purposes. A greater mistake was never made, as many students have found to their lasting sorrow and discomfiture.

It is not possible, within the limited space which this article affords, to present an analysis and explanation of this complex subject. Rather should this be taken as a plea for a closer study of the subject, knowing well that it will repay the effort multifold.

As I stated in the outset, the acquirement of a good method of phrasing presupposes that the student has obtained a good knowledge of mechanical execution, and these combined form a performer's style upon which he is judged.

To quote from a valuable work on Musical Expression, "Bad phrasing is like bad punctuation and bad accentuation in reading. To be able to perform well it is absolutely necessary to know how to phrase well."

Mechanical Singing.



WE have sometimes listened to musical instruments which in the hands of skilled performers would almost pronounce the words as well as produce the sounds they undertook to represent. We have heard other musicians who, touching the same strings, upon the same instrument, made no such impression upon our minds. So there are singers who pronounce words and utter sounds which, though they may be musically correct, have neither life, nor power, nor pathos, while other singers, uttering the same notes, will thrill with joy and sympathy everyone who hears.

In the one case the singing is mechanical, and destitute of the hearty emotion which belongs to real song. In the other case the song is not merely the utterance of the voice, but it is an outpouring of the depths of the soul. As there are persons who, playing upon an instrument, attract, interest, and absorb us, so there are persons whose voices go to the bottom of our hearts. A song thus sung becomes the memory of a lifetime, and lingers with us, it may be till the dying hour, while other hymns and songs may be forgotten like the idle winds.

The service of song in the house of the Lord is a most sacred service. But the service of the Lord can only be performed by the servants of the Lord, and He abhors the sacrifice where the heart is not found. No man can sing the praises of God as they should be sung, unless he has the fountain of praise in the heart. Destitute of the true spirit of praise, his singing will be cold, senseless, mechanical, and dull; but if the spirit of praise be there, then song becomes an exercise of the heart,

which absorbs the soul of the singer, and thrills the souls of those who hear the song. Knowing what we sing and why we sing, our words, springing from our own hearts, will reach the hearts of others, and quicken them with the impulses of a divine life.

To sing effectively we must sing what is in us. We recall a noted singer who on various occasions has sung artistically and correctly, but without making the slightest apparent impression upon the minds of those who heard. The song was simply a performance, only this and nothing more. One time in a semi-public gathering, this singer sang a somewhat comic and ludicrous song, with such force, and energy, and effect, that some who heard it perhaps will never forget it. What was the cause of the difference in the effect? Simply in one case the singing was mechanical, in the other case it was hearty and heartfelt. In one case the singer sung from memory, in the other case the strain, light as it was, carried with it the real feeling of the singer's heart, and reached the hearts of the listeners. The song was frivolous, but it was genuine, while the song that touched on deeper themes was sung mechanically, and passed as idle tales from the minds of both singer and hearer.

Nothing will be accomplished by mere forms of worship which are the echo of empty hearts; and if persons are to sing acceptably the songs of Zion they must consecrate their voices to the Lord. Christians cannot sing the Lord's song in a strange land. If their singing is the outburst of the deep emotion of a holy heart it will thrill those who hear it.

A Singular Service.



FEW years ago I was wandering through the City on a Sunday afternoon, and was greatly struck by its unusual appearance. Absent were the countless pedestrians who, on week-days, throng the pavements. Free were the streets from the usual unceasing procession of vehicles. Wanting were all the signs of life and energy, haste and bustle, which are such striking characteristics of the City of London. The offices, houses, streets, lanes, courts, and alleys, which, on six days of the week, are the scene of peripatetic crowds, are on Sunday afternoons abandoned to silence, caretakers, policemen, cats, desolation, and an occasional sightseer, who cannot but favourably contrast his native town in the country with the mighty city as it then appears to him. At least in the provinces there is the Salvation Army to give life to the streets, and attract attention by their drums and cornets, wherewith they offend musical ears and draw

people to their barracks. And there is sure to be seen a lot of people wending their way to or from church or Sunday-school. But the City on a Sunday afternoon is a veritable necropolis.

However, there was one positive sign of life—bells summoning the people to church. It was past three o'clock, and perhaps, though the streets were empty, the places of worship might be full. I would see. One of Wren's churches was in sight. The clerk stood at the door, and I inquired of him at what hour service would begin. At half-past three. Would there be any music? Certainly; "I shall sing the canticle," said he. This last answer sounded to me as being very odd, but I forebore to ask further questions upon it. However, curiosity to hear the canticle rendered as a solo determined me to remain and attend the service. "A fine old church," said I. "Yes, indeed, and there are some interesting tablets on the walls," said he. I asked if there was time to see them before service. "Oh, yes, plenty." Service,

I had just been told, began at 3.30; and it was then 3.27. It was a very curious church. Either the tablets were very few in number, or the parson was very late in commencing.

Greatly marvelling, I entered. Clearly, the flock were well acquainted with the unpunctuality of their shepherd, and imitated him therein; for the church was absolutely empty. It was a splendid building, having old-fashioned high-backed pews—the woodwork of oak, resplendent with polish, and apparently of great age. A magnificent organ was over the door, whose bright brass pipes, crimson silk curtains, and ebon framework mutually gave prominence to each other. The tablets on the walls showed that several common-councillors, deputies, “a worthy patriot of the City,” a prebendary of St. Paul’s and “a distinguished Hebrew scholar,” a Lord Mayor (who was also a member of Parliament, a sheriff of London and Middlesex, and a baronet to boot), and other notables had lived and died in some one of the three parishes of which this was the church. But most interesting of all was a tablet near the font to the memory of Miles Coverdale, who appears to have been rector in 1564.

While I was admiring these things, the organist entered and began an improvisation, and I found that the organ was brilliant in tone as well as in appearance. But yet, no sign of the congregation; they must be waiting to be played in. It seemed a funny idea to wait outside until they heard the organ; but no other explanation occurred to me, and I continued to gaze at the beautiful coloured windows, and waited further developments. Soon I heard steps; and, turning round, I confronted the parson, arrayed in gown and attended by the clerk who undertook to sing the canticle. Rather conscious that I did not show to advantage, standing with my nose in the air and my back to the church, half a minute before the commencement of service, I hastily took a seat in the nearest pew. Then the organ ceased, and the

parson and clerk rose from their knees: The congregation were presumably bowed in prayer, for the high-backed pews concealed them every one. But when the reverend gentleman commenced “Dearly beloved brethren” and I stood up, I found, to my intense amazement and momentary amusement, that *I* was the dearly beloved *brethren* alluded to. As far as I could see there was nobody in the church save and except the parson, clerk, organist, blower, and myself: and the service went right along.

When I fairly realised the fact that my proper self constituted the only unofficial hearer of the reverend gentleman a most luxurious feeling came over me. I felt I was a most important personage. There, in the heart of the City of London, were assembled these four people, solely to conduct a service for me! It was like travelling in a special train. However, the feeling somewhat wore off when I found the prayers were in the plural number, and were not adapted to suit so singular a congregation. The emptiness of the building was, of course, striking enough while the reading was going on, but it was infinitely more so when the singing period arrived, for that exercise fell wholly on the clerk; and then I apprehended what he meant when he said *he* was going to sing the canticle. It was literally true, for no one else sang it. The hymn was a solo too. This latter was rather a trying function for the worthy and hard-worked clerk, for it had a succession of high notes, and at the fourth verse his voice waxed thin and weak. However, he was evidently used to it, for he left the last line to take care of itself, and thus husbanded his resources. And the organ helped him through by putting on high pressure; thereby also revealing its tone and power. There was a five minutes’ sermon, and the parson retired, leaving the congregation to resume his inspection of the building to the tune of a massive voluntary which brought to a close what may aptly be called, a very singular service.

London Sunday School Choir.

ROYAL ALBERT HALL CONCERT.



EAR after year with undiminished interest the Sunday School Choir hold high festival at Kensington, and the concert held on February 17th was no whit behind its predecessors in the excellence of the programme, or of the enthusiasm with which it was received. More exacting than many audiences, the patrons of the Sunday-school concert demand and obtain repetitions of a large proportion of the programme—the *artistes* being the chief contributors. In addition to repeating the choral work performed at the Crystal Palace last summer, the London Sunday-school Orchestra, conducted by Mr. Wesley Ham-

mett, A.R.C.O., was in evidence, and by the well-chosen and ably performed pieces contributed not a little to the enjoyment of the evening.

It was a matter of deep regret to many that Mr. Jonathan Barnard, the co-founder of the choir, and since its inception the able manager and secretary, was unable through ill-health to be present. Mr. Barnard has earned the gratitude of all who are interested in Sunday-school singing; but to those more closely associated with him, it is not too much to say that he is regarded with a degree of affection rarely existing between workers, even if all are animated by the same desire and aspirations.

Mr. William Whiteman, whose personality and

undoubted ability do much to ensure the success of the concert, again conducted, being ably supported by Mr. Horace J. Holmes at the organ; Mrs. Layton, F.R.C.O., was at the pianoforte, and, as is ever the case, charmed the ear with her artistic accompaniments to the songs. The function was, in a sense, a personal triumph for the talented lady who has so freely given of her best for the advancement of the choir; her daughter, Miss Margaret Layton, being one of the solo artistes; her son, Mr. Wilfred Layton, A.R.C.O., contributing an organ obligato to his sister's solo; and her pupil and successor at one of her church appointments, Mr. Wesley Hammett, A.R.C.O., being, as already noted, conductor of the orchestra.

The opening item in the programme was "The God of Abraham praise," to *Leoni*, sung by choir and audience in good fashion—a happy commencement. The Soli Choir, which is now a feature in all the festival programmes, were heard in several of the items during the evening in various soli parts, the first being in "Angel voices ever singing" (Vine-Hall), when the sopranos showed to much advantage. Edgar Pettman's "When I survey" was a solo for contraltos, which the "select" voices sang most creditably, the chorus (last verse) coming as a fine contrast. Mr. Ben Davies, and Miss Ada Crossley were the "star" artistes for the evening, with Miss Margaret Layton as the "lesser light!" The fact that the latter-named young lady had been connected with the choir was, of course, known in the audience, but the South-West Division, with which she has been more particularly associated, determined to do her honour, and on her appearance to sing her first song, "The voice of the Father," she received a most enthusiastic greeting, and a very handsome bouquet from the "South-West." Her happy and (artistically) proud mother was also the recipient of a large basket of flowers, to her very evident surprise. Miss Layton's vocal contribution warranted the warmth of her reception, and with a little more confidence she would have had no difficulty in filling the immense Hall. Miss Ada Crossley's contribution to the first part was a beautiful rendering of Lewis Carey's "Nearer, my God, to Thee," so good indeed that rapturous applause seemed out of place, and the encore, "Allan Water," an incongruity. Mr. Ben Davies sang Leoni's "In sympathy" and "Sound an alarm," preceding the chorus, "We hear" (Judas Macca-bæus), in which the choir were in good form.

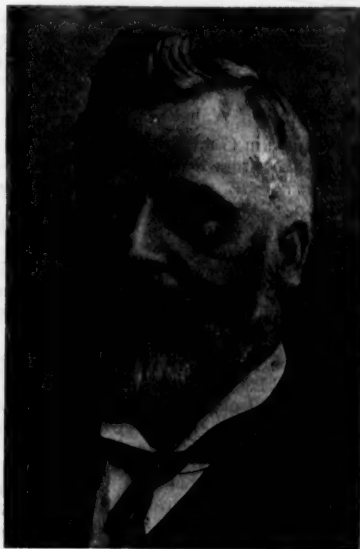
"Fierce was the wild billow" (Tertius Noble) was sung unaccompanied, and was well rendered and re-demanded. The piece contains some fine contrasts in expression, which the choir made the most of. The closing item in the "sacred" portion was the "Hallelujah" chorus from Beethoven's "Mount of Olives," a very fine piece of choral work, of which the singers and conductor might well express satisfaction.

The items after the interval included Elgar's "Pomp and Circumstance" march by the orchestra, and chorus, "Land of hope and glory," by the choir (encored). Benedict's "Hunting Song," lightly

sung with good expression, was also encored. "Kathleen Mavourneen" as a four part-song, and Cowen's "Wedding Morning" (Rose Maiden) completed the choir items.

The principals' contributions were Frances Allitson's "Song of Thanksgiving," by Miss Ada Crossley (encored); Mr. Ben Davies's song being "Love is waiting" (Squire), after which "Tom Bowling" (with a beautiful pianissimo, which the singers would do well to imitate). Miss Margaret Layton sang "April Morn" very sweetly, and was rewarded with the usual request for more, and sang "Within a mile," and, afterwards, "Home Sweet Home"—an interesting and encouraging *débüt*.

The orchestra contributed several items during the evening, interspersed among the items in the



MR. W. WHITEMAN.

programme, e.g., Prout's "Triumphal March," Balfe's "Siege of Rochelle," and Czarda's No. 6 Michaels (a popular piece). The concert lasted from 7.30 until 10 o'clock, and was, as usual, remarkable for its social features—mutual recognitions and greetings being very numerous and very hearty.

THE LATE MR. DUNCAN S. MILLER.

We regret to record the death of Mr. Duncan S. Miller, so well known throughout the country as the founder and conductor of the Royal Handbell Ringers. He died on the 20th ult. (after a short illness) in his 67th year. Mr. Miller was a native of Norwich, and his inspiration to bell-ringing was born in the steeple of St. Peter's Church in that city. Coming to London for business purposes, he, with some other young men, started handbell-ringing. The first public performance was given in 1866. Later they played before Queen Victoria. Mr. Miller was greatly esteemed and his memorial service was attended by many friends and relatives.

Recital Programmes.

LONDON.—In Brixton Independent Church, by Mr. C. W. Perkins :—

Fantasia and Fugue on the name BACH	..	Liszt
Prelude to "Tristan and Isolde"	..	Wagner
Elsa's Bridal Procession ("Lohengrin")	..	Wagner
Overture to "Die Meistersinger"	..	Wagner
An Albumleaf	..	Wagner
Siegfried's Love Song ("Walkure")	..	Wagner
Marche Hongrois	..	Liszt

In same church, by Mr. Reginald Goss-Custard :—

Marche Pontificale	..	Widor
Fantasia Rustique	..	Wolstenholme
"Pastorale" Sonata	..	Rheinberger
Largo and Finale from the "New World"	..	Dvorák
Improvisation	..	
Madrigal	..	Lemare
"Spring Song"	..	Hollins
Overture, "Rienzi"	..	Wagner

In same church, by Dr. Walter G. Alcock :—

Fantasia and Fugue in G minor	..	J. S. Bach
Adagio Expressivo (from Symphony in C, Op. 61)	..	Schumann
"Il Sposalizio"	..	Liszt
Sonata, No. 1	..	Mendelssohn
Improvisation	..	
Andante in D major	..	Hollins
Basso Ostinato, Op. 5, No. 5	..	Arensky
Dithyramb	..	Basil Harwood

In Ladbroke Grove Baptist Church, by Mr. R. Walker Robson, F.T.C.L., L.R.A.M. :—

Chorale and Minuet (from Gothic Suite)	..	Boellmann
"Spring Song"	..	Hollins
Fugue in G minor	..	Bach
"Flute" Concerto	..	Rink
Scherzo in F	..	Hofmann
Grand Chœur in D	..	Guilmant
Chanson d'été	..	Lemare
Fantasia Pastorale	..	Wily
Grand Marche Triomphale	..	Grisson

SWANSEA.—Mount Pleasant Chapel, by Mr. W. Wolstenholme, Mus. Bac., Oxon :—

Fantasia and Fugue in G Minor	..	Bach
Entr'acte from "Rosamunde"	..	Schubert
Overture in F	..	Faulkes
Allegro in F sharp minor and Scherzo	..	
Symphonique in C	..	Guilmant
Two Sketches :—	..	
Fantasia Rustique and Andante and	..	
Final from Sonata in F	..	Schumann
Improvisation on a given Theme.	..	Wolstenholme

WOLVERHAMPTON.—In Waterloo Road Baptist Church, by Mr. William Snow :—

Choral Song and Fugue	..	Wesley
Intermezzo	..	Sullivan
Concert Rondo	..	Hollins
Pastorale	..	Kullak
Meditation	..	Bach-Gonod
Funeral March and Hymn of Seraphs	..	Guilmant
Festival March	..	Heap
Grand Fantasia, "The Storm"	..	Lemmens

TENBY.—In Wesleyan Church, by Mr. J. Turton Smith, F.R.C.O., L.R.A.M. :—

First Sonata da Camera	..	Dr. A. L. Peace
"Seraph's Strain"	..	Wolstenholme
Prelude and Fugue in C minor	..	J. S. Bach
"Marche Funebre"	..	Chopin
"Prayer and Cradle Song"	..	Guilmant
"Marche Religieuse"	..	Chauvet
"Chant Sans Paroles"	..	Lemare
Capriccio	..	Lemaigre
Toccata	..	E. d. Evry

CLAPHAM.—In Congregational Church, by Mr. J. P. Attwater, Mus. Bac., F.R.C.O. :—

Concerto in F	..	Handel
Romance in E	..	Rachmaninoff
Overture, "Die Meistersinger"	..	Wagner
Slumber Song	..	Nevin
Sursum Corda	..	Elgar
"1812," Overture (The Retreat from Moscow)	..	Tschaikowsky

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. C. R. Dafforne.

PROVINCIAL.

BESSES (NEAR MANCHESTER).—On Saturday, February 17th, Mr. and Mrs. Leaver held their annual party for the choir of the Congregational Church, and friends. The large schoolroom was charmingly decorated, being draped with rich curtains, and further adorned with a liberal supply of greenhouse plants and cut flowers. At five o'clock the company, numbering some 110 persons, sat down to a substantial tea; and it is pleasing to mention that the guests included the Rev. John Shuker, the newly-appointed pastor, who was accompanied by his daughter, Mrs. Shuker having a prior engagement. After tea the room was cleared, and the choir gave a concert. The part-songs "The Miller" (G. A. Macfarren), "There is Music by the River" (Pinsuti), "As Torrents in Summer" (Elgar), "Jack Horner" (Distin), "How Sweet the Moonlight" (Bendall), and "Drops of Rain" (Lemmens), were excellently rendered. Vocal and instrumental solos were given by Mr. and Mrs. Ernest Leaver, Miss S. A. Taylor, Miss Eckersall, Miss Cook, Mr. Unsworth, and Mr. Dawson. Mr. G. A. Smith and Mrs. Ernest Leaver ably played the accompaniments, a Steinway grand piano being provided as usual. Mr. Shuker proposed a vote of thanks to the host and hostess, seconded by Mr. Mellodew and warmly accorded. Mr. Leaver briefly responded. Dessert and supper were afterwards served, followed by amusements until about ten o'clock, when the doxology and benediction brought the happy proceedings to a termination.

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BURY.—The Working Men's Sunday Lecture on the 4th ult. was delivered by the Rev. Percy Burnett on "The Claims of Music." The lecturer urged everyone to learn some instrument, and, where possible, to use the voice. Music refreshed the mind, and its services at the sick bed were not yet fully appreciated. It developed the finer instincts, and the nobler side of man. Every home should have its instruments, and its singers. He deplored the fact that variety entertainments are usurping the place of high-class opera and oratorios. Such entertainments often amounted to a positive denial of the claims of good music. The combined choirs of the Greenmount Congregational Church and the Brunswick U.M.F. Church sang Elgar's "The Banner of St. George," and Gounod's anthem, "Come unto Him." Mr. Joshua Knowles conducted, and Mr. J. T. Schofield was the accompanist.

DALWOOD (SURREY).—At St. Peter's Congregational Church, Mr. Leonard H. Snow, organist of Croydon Congregational Church, opened a new two-manual organ by an able recital before a good attendance.

EAST HAM.—On Monday, February 14th, the choir of the Congregational Church, Wakefield Street, gave an excellent rendering of the cantata, "Daniel," by G. F. Root and W. B. Bradbury. Mr. Chas. E. Austin, conducted. Miss Edith King was organist, and Miss F. Arundale pianist.

FINCHINGFIELD.—A splendid entertainment was recently given in the Congregational Schoolroom. An excellent party of vocalists had been secured, including Mrs. C. E. Robbins, soprano, and Mrs. Frank Shepherd, contralto, whose singing was much admired; Mr. F. S. Parker Edwards, who acquitted himself most ably; Mr. H. Harker Newman, who won rapturous applause for the rendering of his humorous songs; and the Misses Linsell and L. Jones, who gave capital recitations. The musical portions of the programme were each followed by humorous sketches. The parts were capitally sustained throughout.

HALIFAX.—Choir anniversary services were recently held in Queen's-road Primitive Methodist Church and passed off very successfully. In the afternoon a musical service was given by the King's-cross Wesleyan Choir, the programme consisting of a part of Gaul's "Holy City," and a miscellaneous selection. In the evening the choir sang "Let their celestial concerts," from *Samson*; and "He, watching over Israël," from *Elijah*. Solos were given by Mr. S. Northrop and Mr. I. Atkins. Mr. W. Appleyard ably presided at the organ.

LLANELLY.—The Tabernacle Choir, under the leadership of Mr. C. Meudy Davies, gave a fine performance of the late Sir Joseph Barnby's "Rebekah," at the Chapel on Tuesday evening, February 6th, the soloists being Miss Mabel Manson, Mr. James Davies, and Mr. Dan Richards. An orchestra of thirty members proved very effective, while Miss Meudy Davies was at the organ.

LOUGHBOROUGH.—A good performance of Van Bree's cantata, "St. Cecilia's Day," was given in Woodgate Baptist School on February 1st. Mr. J. Simpkin ably conducted. Miss Justina Keightley took the solo portions, the florid music of which enabled her to give full scope to her well-trained voice. The chorus sang with spirit and expression. The second part of the programme consisted of an orchestral selection, the Bridal Chorus from Cowen's "Rose Maiden," the "Jewel Song" from

Gounod's "Faust" by Miss Keightley (who was encored), and a four-part song.

MALDON.—A capital entertainment was provided at the Christian Association meeting at the Congregational Lecture-hall on the 14th ult., when Mr. Alexander Tucker gave a vocal recital. His fine performances were greatly enjoyed, and he had to respond to cordial encores. Pianoforte solos were given by Mr. W. C. Everett, A.R.C.M., and Miss Davey's two songs, "In September" and "Farewell to summer," were well received. Mrs. E. S. Dines gave a capital recitation, "The building of St. Sophia" (S. Baring-Gould). Mrs. H. E. Sadd and Mr. W. C. Everett played the accompaniments.

MANCHESTER.—The Lower Broughton Wesleyan Choral Society gave a successful concert on January 29th. The programme consisted of part songs and choruses by the choir; solos were rendered by various members of the Society.

MODBURY.—Miss Mitchelmore, the organist of the Baptist Church, has been presented with two bound volumes of *Voluntaries*, in recognition of her services.

PORTH, RHONDDA.—The annual oratorio concerts of the Porth Harmonic Society were, as usual, a great success, both musically and financially. Two excellent performances of Mendelssohn's "Elijah" were given, with Mr. T. D. Edwards (Pontypridd) at the organ, and Mr. Rhys Evans conducting. At the miscellaneous concert, held in Salem Chapel in connection with the above, Mr. T. D. Edwards performed a new original "Fantasia" for the organ (founded on a popular Welsh chorale), and in response to an encore, a charming movement from the "Casse-Noisette" Suite (Tchaikowsky).

RICHMOND, SURREY.—The Nonconformist musicians of Richmond played an important part in a great social gathering, held in the Castle Assembly Rooms on February 16th, to meet Mr. Robert Whyte, who unsuccessfully contested the Kingston Division of Surrey at the General Election in Liberal interests. The meeting was held in the large concert hall, refreshments being served during the evening in the adjoining ball-room. Amongst the items of the musical programme presented to the crowded audience, the solos of Mrs. Miriam Mauchlen and Mr. William Newton were much appreciated, as also were the series of part-songs, including some of Elgar's composition, rendered by the male voice choir from the Vineyard Congregational Church. Special mention should be made of the singing of Miss Madge Wells, whose rich contralto voice was heard to great advantage. Her sweetly natural rendering of "Robin Adair" and "Annie Laurie" called forth tremendous applause.

SHEFFIELD.—the Heeley Wesleyan Choral Society recently gave a concert of a miscellaneous character. An excellent choir of fifty voices sang a number of part-songs with much acceptance, under the conductorship of Mr. E. G. Laycock; in addition to which Miss Florence Marshall and Mr. A. S. Burrows acted as solo vocalists, Mr. Maurice Taylor as cellist, and Miss A. Eaton as elocutionist. Mr. H. Mather played the accompaniments.

WEALDSTONE.—On January 19th a social of unusual interest was held by the Baptist Church Choir, the opportunity being taken to show, in a practical manner, how much Mr. F. C. Hebblewhite's five years' work as choirmaster had been appreciated. The Rev. W. Pratt (pastor), in a few well-chosen words, alluded to the excellent work that had been

done by Mr. Hebblewhite, and on behalf of the members and friends, presented him with a silver-mounted ebony bâton, with suitable inscription. Mr. Hebblewhite, in thanking them for the gift, alluded to the uphill work they had gone through before the choir was in its present condition, and ascribed all their success to the splendid support he always had from its members. On February 11th, after the evening service, a short programme of music was rendered by the choir, the following items being given:—Sullivan's "I will sing of Thy power," the tenor solo being very expressively sung by Mr. Kilburn; Shelley's "Hark, hark, my soul," the solos being taken by Miss Minna Fuchs (soprano), and Mrs. Powell (alto). The light and shade throughout this beautiful anthem showed a considerable amount of careful rehearsing, and reflected great credit upon the choir. Churchill's "Come let us join our cheerful songs" is a spirited anthem, introducing the well-known tune "London New," the last verse being taken up by the congregation. Other items were:—"If with all your hearts" (Mendelssohn), sung by Mr. Gronow, whose fine voice was never heard to better advantage; quartette, "God is a Spirit" (Bennett), was well rendered by Miss Minna Fuchs, Mrs. P. Duffett, Messrs. Kilburn and Williams. Miss Cox gave a sympathetic rendering of Liddle's "Abide with me," the violin obligato being introduced by Mr. Tooze. Mr. Richard's powerful voice was heard to great advantage in the difficult song, "Lead, kindly light," by D. Pugh-Evans. The whole service was a great success, and heartily enjoyed by the large congregation. Mr. F. Hebblewhite, the choirmaster, conducted; Mr. T. Brown presiding at the organ with his accustomed skill.

WEST CROYDON.—At the Y.M.C.A., Horniman Hall, London Road, Croydon, a series of very successful evangelistic services are being held on Sunday evenings at seven o'clock, when music has an attractive share. Vocal and instrumental music continues from half-past six to the time of commencement, and popular soloists are engaged from week to week. On February 18th, Rev. James Sprunt gave the address, and Miss Ethel Moody (from London) rendered three excellent solos. The fine hall was filled by an appreciative audience.

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Moods.—Seven pieces for the pianoforte, by Ricardo Mählig.—These very effective pieces are appropriately called Tranquil, Heroic, Pensive, Joyful, Loving, Melancholy, and Inspired.

Benedictus. By A. C. Mackenzie. Arranged by J. B. Krall for violoncello and pianoforte.—'Cello players will welcome this excellent arrangement.

Italian Salad. By Richard Geneé.—This is a musical joke in the form of the finale to an Italian opera, and a very clever composition it is. But it needs an excellent choir to do it full justice.

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Hymns of Sunshine. By Rev. J. Mountain.—Part I. (price 6d.) contains seven hymns with music, written for evangelistic services, etc. They are suitable for their purpose; but the harmonies might be improved in several places.

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Light of the World.—This is Handel's well-known *Largo*, set to words by Clifton Bingham, the music being arranged by Francis Böhr. It makes an effective song.

Father of Mercies. Song by Frank Milton.—A very pretty melody, and works up well to a climax. The additional accompaniment for the organ will be useful.

Benedictus Dominus. Song by Oscar Allon.—Suitable for service purposes or P.S.A.

Lead Kindly Light. "Sandon"; transcribed for pianoforte.—Pianists who like well-known hymn tunes arranged with variations will appreciate this piece. Of the kind of thing, it is good.

Christian Choralist.—Nos. 1 and 2 are before us. The former contains a variety of pieces, differing considerably in style and quality. Mr. W. H. Jude's compositions and a four-part arrangement of Gounod's "Nazareth" are the chief features in No. 2.

Mr. E. Stanley Jones, F.R.C.O., of 44, Miskin Street, Cardiff, sends us a pamphlet on "Hints to Candidates for Associateship and Fellowship of the R.C.O." The forty-seven pages are full of information, useful to musicians generally. Copies may be had from the author, 1s. 7d. post free.

Accidentals.

At a political meeting recently a baritone singer commenced the ballad, "I fear no foe in shining armour." "Don't yer, guv'nor?" murmured a horny-handed voter; "you try and open a sardine tin with a pocket-knife."

To Correspondents.

T. F. C.—Two beats to the bar.

AJAX.—Key of E flat.

R. M.—(1) Yes. (2) Yes. (3) Cannot be done.

A. A.—Try Trinity College, London.

The following are thanked for their communications:—T. R. (Louth), F. F. (Whitby), C. A. (Harrington), W. T. (Wells), F. A. R. (Flint), C. D. (Glasgow), R. E. (Banbury), C. C. (Inverness).



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